Rezension zu: Albrecht Classen: Love, Life, and Lust in Heinrich Kaufringer's Verse Narratives

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monastic circles (to underline its complex liturgical elements) or to a clerk writing for aristocratic circles (to explain the use of the vernacular).

Finally, the editor takes an interesting position regarding the metric irregularities that are noticeable throughout the text. He offers the new explanation that lines that do not fit into the octosyllabic system may bear traces of the performance, as they give a dynamic turn to the text when said aloud rather than read silently (47–54). Instead of being the product of the author, these irregularities would then be additions to the text by actors of the play that would have been incorporated into a version of the *Jeu* prior to the copying of the Tours manuscript. This is an idea worth exploring further, and we may hope Christophe Chaguinian will do so in future studies.

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Albrecht Classen, *Love, Life, and Lust in Heinrich Kaufringer's Verse Narratives*. (Medieval and Renaissance Texts and Studies 467; MRTS Texts for Teaching 9.) Tempe: Arizona Center for Medieval and Renaissance Studies, 2014. Paper. Pp. xxvii, 153; 14 black-and-white figures and 1 map. $25. ISBN: 978-0-86698-520-8.
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With this book, Albrecht Classen takes up the cudgels for the late medieval German author Heinrich Kaufringer. The English translations of all thirty-two texts recorded under Kaufringer's name or attributed to him (1–147), namely all the pieces that Paul Sappler published in his commendable 1972 Kaufringer edition form the core of the booklet. The introduction (vii–xxvii) gives information on Heinrich Kaufringer, his literary and sociohistorical context as well as all written records, and on the practice of translation. A bibliography and an index (mostly names and works, 149–55) conclude the volume.

The introduction, largely based on Classen's article, "Was There a German 'Geoffrey Chaucer' in the Late Middle Ages? The Rediscovery of Heinrich Kaufringer's Verse Narratives as Literary Masterpieces," *Studia Neophilologica* 85/1 (2013) makes an indisputable case for the complexity and significance of Kaufringer's tales (xxiii–xxiv). The claim that German research has not adequately recognized their importance (xxiv), however, uses evidence selectively. For instance, the comparative approach that Classen argues for—reading Kaufringer against the background of European novellas (vii, x)—is not new: Jan-Dirk Müller drew a comparison to Boccaccio in research published in 1984 ("Noch einmal: Mære und Novelle. Zu den Versionen des Maere von den 'Drei listigen Frauen,'" in *Philologische Untersuchungen gewidmet Elfriede Stutz zum 65. Geburtstag*, ed. Alfred Ebenbauer [Vienna, 1984], 289–311). Müller reached a negative conclusion concerning the genre debate between *Märe* and novella. In more recent research, I delineated the specifically casuistic profile of Kaufringer's narration in the decidedly comparative context of European novellas, including Boccaccio, and Latin exempla (see "*Geld und âventiure: Narrative Aspekte der Zeit-Raum-Erfahrung bei Heinrich Kaufringer,*" *Beiträge zur Geschichte der deutschen Sprache und Literatur* 134/4 [2012]: 540–69; as well as *Erzählen als Argumentationsspiel: Heinrich Kaufringers Fallkonstruktionen zwischen Rhetorik, Recht und literarischer Stofftradition* [2014]). Classen's points regarding Chaucer, namely that the intricate contextualization of Kaufringer's works in relation to the English tradition of novelistic narration would be worthwhile (xxii–xxiii), are certainly accurate. On the whole, however, the introduction, especially the "Brief Outline of the Recent Research History" (xx–xxiii), has to be considered outdated.

The translations present Kaufringer's text in an easily readable, idiomatic English. The occasional alternative, more literal translations given in square brackets are particularly useful. Their relatively sporadic use does not interfere with the ease of reading, yet the slight inconvenience reminds the reader of the fundamentally problematic nature of literal and idiomatic

translation and draws attention to the Middle High German text. This is particularly necessary, as the decision against a synoptic edition always runs the risk of the reader forgetting the original text. Classen mentions this in his introduction (see xxvii) and confronts this problem in his editorial practice as he includes intermittent footnotes explaining the translator's decisions and elucidating difficult passages. Classen's introductory comment, however—"But expansive remarks I have reserved for the endnotes"—leads the reader to search in vain for a detailed commentary. Most readers, especially scholars, certainly appreciate the intention of making the practice of translation and edition transparent, but Classen's decisions frequently undermine this transparency, inevitably causing irritation. Why, for example, is line 74 ("auch für war ich dir das sag") missing without comment in the translation of *Der zurückgegebene Minnelohn* (25–32)? This is an assertion of truth by the older knight who has supplied the poor young knight with the equipment for a tournament. He declares that he would be rewarded in case of success, yet he would not demand anything back in case of failure—a sort of deficit guarantee. Did the translator consider the line to be semantically empty? In the introduction, Classen mentions that he has eliminated redundant "filler words for the rhyming scheme . . . especially if they did not carry significant meaning" (xxvi). One might agree with this practice in favor of better readability, but the elimination of a whole line is certainly too much liberty taken, especially if the edition does not offer the immediate comparison with the original text. Despite the apparent laconicism, Kaufringer's narration is fascinating precisely because of the careful construction of the stories. They depend on possibly small details and the translation should take this into account. Playfully constructing arguments, Kaufringer's casuistic narration uses various rhetorical techniques. In this regard, focalized assertions such as the one mentioned above might well be rhetorically functional. They are thus not at all dispensable, especially in the case of the *Zurückgegebener Minnelohn*, which specifically deals with the dilemmatic incommensurability of exchange (as in *vergelten*) between ethical and financial values (*geselleschaft/friuntschaft*, *warheit*, *triuwe*, *minne* versus *gelt*, *guot*, *golt*), as Susanne Reichlin's enlightening interpretation shows in *Ökonomien des Begehrens, Ökonomien des Erzählens: Zur poetologischen Dimension des Tauschens in Mären* (2009). Classen takes several liberties like this one, gaining an overall very readable translation free of redundancies, but at the expense of a considerable distance from the original text. This is also true for the frequently recurring closing formula—"hiemit da endet sich das mär" and "also sprach Hainrich Kaufringer"—it is hard to see why they are sometimes translated literally, at other times freely varied (e.g., 80, line 762; 41, line 406; 64, line 328). The translation seems committed to a typically modern fear of redundancy that obscures the reader's ability to perceive the attention-shifting or highlighting function such repetitions can have (both rhetorically and performatively) as well as their narrative relevance as stylistic idiosyncrasies (the closing formula has a high recognition value).

Besides inaccuracies and semantic narrowing, the translation contains some errors, such as in *Einsiedler und Engel*, lines 342–43, "des vater und sein ingesind / uns erputten wird und er" [his father and his people showed us respect and honor]. A confusion of the dialectal (Bavarian-Swabian) simple past form *erputten* (*erbuten*, inf. *erbieten*) with *erbôsen* (see 5, no. 5) leads to Classen's cryptic translation "which has turned the father and his servants into our enemies" (5). Also, apparently due to a typographic erratum, the last seventy lines of *Der verklagte Bauer*, lines 653–722 (18), are missing.

In conclusion, Classen's efforts are justified and deserve respect. They will certainly help to make Heinrich Kaufringer better known and more accessible to the "Anglophone and Francophone Worlds" (xxiv). In this respect, his book is commendable, arguing for the consideration of an author that is "virtually unknown" (xxiv) (not only) beyond the German-speaking world—and unjustly so. As a translation and edition for scholars, for academic teaching and as a basis for comparative and interdisciplinary research (and Classen clearly wants the book to be considered as such, see xxv, xxvii), a revision would be welcome for

the reasons explained above. A revision would also give the opportunity to expand the edition to a synoptic one, integrating the Middle High German texts in Sappler's edition, which would certainly make the text easier to use and thus also increase the international attractiveness of Kaufringer as a research topic. A detailed and consistent commentary to help translating and understanding the text would also be a useful addition.

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John M. Connolly, *Living without Why: Meister Eckhart's Critique of the Medieval Concept of Will*. Oxford and New York: Oxford University Press, 2014. Pp. xvii, 236. $65. ISBN: 978-0-19-935978-3.
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This book leaves the reviewer puzzled. On the one hand, it is a fine philosophical study of ideas of the "concept of will"; on the other hand, it can hardly be called a historical medieval study.

The author, a retired professor of philosophy at Smith College (Northampton, MA), tries "to decipher the meaning of Eckhart's 'live without why' by placing the claim in its historical and metaphysical context" (4). His starting point is the eighth article of the papal condemnation of Eckhart's teachings from 1329, which condemns "those who seek nothing" (*qui non intendunt res*) (1). From here the author turns in the first chapter to Aquinas's theory of will as laid down in the *Summa theologica* (I–II), which might be described as a rational appetite that intends to do good deeds. The intention is steered by the will. Connolly illustrates Aquinas's underlying understanding with a contemporary example (13, with an explanation at 14–16), to which he returns throughout the book. The example would serve well in a university class and might help students to understand ethical dilemmas, but I am not sure whether it is needed in a historical book. From Aquinas, the author in the second chapter turns to Aristotle's teleological eudaimonism. He does so mainly through an analysis of the *Nicomachean Ethics*, which he quotes in the original Greek. In the third chapter—the only one with numbered subheadings—the focus turns to Augustine's conception of will, which "is embedded in a largely classical, eudaimonist framework" (43). It turns out that Augustine's theory of two wills refers to "sets or patterns of habitual desires, and not faculties of the soul" (67). Within that frame, the "new will" has its object in the *summum bonum*, that is, God; but it is always in danger of being perverted. That "perversion" is caused by sin. From here, Connolly turns back to Aquinas (chapter 4), who creatively reformulated Aristotelian-Augustinian teleological ethics. Aquinas also asserted that human action is directed towards a goal, but that there could be only one goal, and it "is necessarily the source of the motivation in *every* human action an agent performs" (97; cf. 99). In the first of his two concluding chapters on Meister Eckhart, Connolly asserts that Meister Eckhart formulates "a fourth and importantly different version of virtue eudaimonism, one that"—other than those of the three earlier thinkers presented so far—"is not teleological" (129). Yet there is the methodological difficulty that Meister Eckhart did not write a systematic treatise on ethics; hence his position must be generated from his Middle High German sermons and fragmentary Latin writings. According to the author, for example, he "seems largely uninterested in the medieval controversies over the respective contributions to our salvation of divine grace and unaided human efforts" (153). Instead a strong Neoplatonic influence can be detected. In general, Meister Eckhart could "be called a (somewhat peculiar) eudaimonist" (168) who had no interest in a Thomistic teleological eudaimonism. Therefore, Connolly introduces as a criterion for explaining different interpretations of Eckhart's ethics the terms "grace-1," that is, *gratia gratis data*; and "grace-2," that is, *gratia gratum faciens* (151). From here, he develops a critique of what Eckhart considered a "mercantile" attitude to action. Then he gets back to his main topic,